

2013

Contributors

Follow this and additional works at: <https://arrow.tudublin.ie/inp>



Part of the [Arts and Humanities Commons](#)

Recommended Citation

(2013) "Contributors," *InPrint*: Vol. 2: Iss. 1, Article 2.
Available at: <https://arrow.tudublin.ie/inp/vol2/iss1/2>

This Article is brought to you for free and open access by the Journals Published Through Arrow at ARROW@TU Dublin. It has been accepted for inclusion in InPrint by an authorized administrator of ARROW@TU Dublin. For more information, please contact yvonne.desmond@tudublin.ie, arrow.admin@tudublin.ie, brian.widdis@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 3.0 License](#)

Mieke Bal, a cultural theorist and critic, is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her interests range from biblical and classical antiquity to seventeenth-century and contemporary art and modern literature, feminism and migratory culture, and madness. Her many books include *Of What One Cannot Speak: Doris Salcedo's Political Art* (2010), *Loving Yusuf* (2008), *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3d edition 2009). She is also a video-artist, making experimental documentaries on migration. Occasionally she acts as an independent curator.

Dr Teresa Breathnach has taught the history of visual and material culture at the National College of Art and Design, Dublin, the Dun Laoghaire Institute of Art, Design and Technology and the Dublin Institute of Technology. Her work on the representation and reception of the past through visual communications grew out of a doctoral study of the production and consumption of Irish heritage attractions. She has a specific interest in the visual and material culture of leisure and tourism and has recently been awarded funding by the Printing Historical Society to pursue a study of the role of ships' printers in the production of ocean liner ephemera. Her work has been published in a variety of journals including *Victorian Literature and Culture* (Cambridge University Press) and *The Journal of Heritage Tourism* (Taylor and Francis). She co-authored *New Retro: Classic Graphics, Today's Designs* (Thames and Hudson, 2009) with her colleague Brenda Dermody.

Brenda Dermody is a graphic designer and educator based in Dublin. She teaches design and typography on the BA Design Visual Communication at the Dublin Institute of Technology. She has published a number of peer reviewed papers on design education. As a designer she has worked for a range of national and international clients including, ATypI, The Office of Public Works (OPW), Salmon Poetry, NCAD, Trinity College Dublin and Thames and Hudson. She has also designed several series of books for visual arts publisher RotoVision. Her work has been included in *Women in Graphic Design*, Breuer and Meer (Jovis, 2012). Her book *New Retro: Classic Graphics, Today's Designs* (Thames and Hudson, 2009) was co-authored with Teresa

Breathnach. She has served on the council of the Institute of Designers in Ireland (IDI) and represents Ireland on the education team of the International Society of Typographic Designers (ISTD). In 2011 she became a member of the An Post Stamp Design Advisory Committee.

Jean Fisher studied Zoology and Fine Art, later becoming a freelance writer on contemporary art and the post-colonial. She is the former editor of *Third Text*, and editor of the anthologies, *Global Visions: Towards a New Internationalism in the Visual Arts* (1994), *Re-verberations: Tactics of Resistance, Forms of Agency* (2000) and with Gerardo Mosquera, *Over Here: International Perspectives on Art and Culture* (2004). A selection of her essays, *Vampire in the Text*, was published in 2003. She is a Visiting Professor at the Royal College of Art, London, and Professor of Fine Art and Transcultural Studies at Middlesex University.

Naomi Sex is a Dublin-based visual artist and lecturer in fine art at The Dublin Institute of Technology. She has exhibited extensively nationally and internationally and has been allocated various funding awards and international residencies. Most recently, she has completed a PhD through practice, which studied the ideological space between professional and amateur art practice, the activity of artistic ‘opportunity seeking’ and how artists present themselves and their practices within various professionalized contexts. Based on this research, she was awarded the summer residency at TAKT-Contemporary, Berlin and “The Visual Art Project Award” for 2013 by The Irish Arts Council. The project award will fund a forthcoming event entitled “The Synchronized Lecture series.” This event will culminate in a performative lecture scheduled to occur at the same time on the same day featuring a different actor in ten Irish third level institutions. The following colleges are confirmed to feature the event: The Dublin Institute of Technology, The National College of Art and Design, Dun Laoghaire Institute of Art, Design and Technology, Crawford College of Art and Design, Wexford Campus IT Carlow School of Art and Design, GMIT’s Centre for Creative Arts and Media, Sligo IT, The Burren College of Art.

Colophon In/Print is a bi-annual publication of RADICUL/The School of Art, Design & Printing, Dublin Institute of Technology, 41 Mountjoy Square, Dublin 1, Ireland +353 (1) 402 3000. This issue is edited by Dr Tim Stott and designed by Clare Bell and Brenda Dermody. It was produced by Paul Bolger, PB Print. The body text has been typeset in Minion Pro designed by Robert Slimbach with footnotes in Univers, designed by Adrian Frutiger. This work is licensed under a Creative Commons Attribution—NonCommercial-NoDerivs 3.0 Unported License. See: <http://bit.ly/9kP45T> ISBN: 978-1-900454-53-7



